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ABSTRACT

The feature article in this issue of a monthly newsletter of the California Video Resource Project (CVRP) concerns the video art component of the San Francisco Art Festival. Other articles discuss: (1) the use of videotaped interviews to assist candidates preparing to apply for positions as librarians; (2) a conference concerning the use of videotape equipment in public libraries; (3) potential copyright and contract disputes that arise in the distribution of videotape; (4) new programs of the CVRP; (5) the duties of a videotape producer; and (6) reviews of the current literature about video technology. (EMH)

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CVRP PATCH-PANEL

The Newsletter of the California Video Resource Project

number 6 September/October 1975

ED114096

Video at the Art Festival

by BONNIE ENGEL

Video art, that stepchild of technology, was included for the second year in the annual San Francisco Art Festival, a big, 5-day outdoor extravaganza held in the Civic Center Plaza this past September 24th through 28th.

This year's pavilion was much improved over last year's (see PP #1) and had four separate viewing chambers, each with its own viewing monitor(s), and a central control area. (See diagram on page 2) Inside the control room, nicknamed "Dr. Memory," the Pavilion workers could change tapes in peace while, outside, all the audiences saw were the different images on the chamber monitors. Reaction to the video ranged from bewildered misunderstanding of the source of the tv signal (thinking it was coming off the air) to hostility, ridicule, excitement, pleasure and mirth. We had six decks, four playing different tapes constantly from noon to 7:00pm on each of the five days, and two for rewinding tapes.

Getting monitors for playback proved to be the biggest headache because big color sets were needed to make the display viewable by large numbers of people. A good friend made up a dummy program which could be shown to equipment dealers; we gave them a choice of donating money or equipment---we got all the equipment we needed! What we did not get was enough money to print the program that included a tape showing schedule and thanked those who donated equipment. Fortunately, Sally Williams of the Committee for Children's Television donated the use of her Gestetner printing machine and two thousand programs were run off in time.

Soliciting tapes was the easy part. Included in the San Francisco Art Commission's brochure on the Art Festival were instructions to contact video pavilion coordinator →

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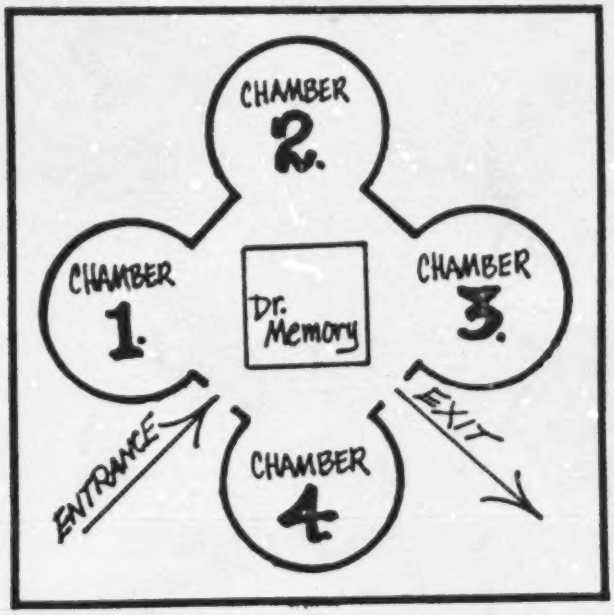


video pavilion

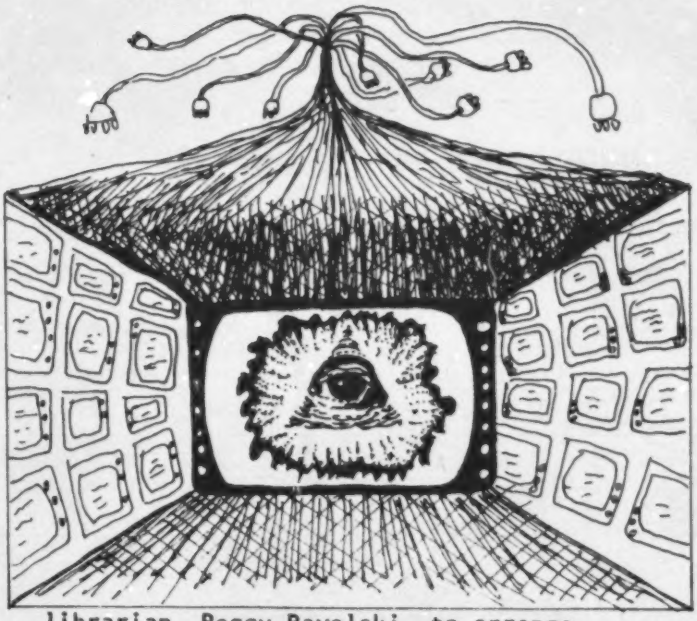
ART FESTIVAL (continued from page 1)

The Public Eye, Inc., a non-profit video group which had volunteered to run this year's pavilion as it had last year's. As President of The Public Eye, I contacted all the videomakers, colleges, and museums that we knew about. All in all, sixty-five artists submitted 80 tapes, on 1/2" and 3/4" cassette, in black and white and color.

The next step was the judging. We received prize money to distribute (the $250 Louise Riskin Prize from the Art Commission; the Purchase Prize from the CVRP; and editing time from General Electronics, an Oakland video outlet) and invited David Ross, Deputy Director and Video Curator of the Long Beach Museum of Art, Thomas Kent, art and video critic for Artweek and City magazines, and Suki Wilder, former associate at Video Free America (S.F.) and videotape maker, to be judges.

Cash prizes in the Art Category were split among nine tapemakers, with top awards going to FUZZY WUZ HE by Gok Mon Jone and Michael Haller, students at Hayward State College. (Winner of the CVRP Purchase Prize.) Two art documentaries, FIRST ARTISTS' SOAP BOX DERBY, by Joel Hermann and Craig Schiller (co-produced by the CVRP) and SPLIT-MAN BI-SECTS THE PACIFIC, by Darryl Sapien, won top honors in that category. The editing prize went to Darryl and the $50 was awarded to Joel and Craig. Other judges' favorites included Joel Glassman's DREAMS, Terry Fox's CHILDREN'S TAPES, and Alan Bloom's VIRGINIA. Max Almy and Barbara Hammer also won prize money for SUPER-DYKE MEETS MADAME X; Joel Hermann won another prize for his WHILE I WAS WAITING; and Craig Schiller was again honored for his MASKS AND OTHER IMPRESSIONS.

The CVRP donated the services of its fabulous video technician, Craig Schiller, to put together and supervise the "brain" of Dr. Memory (hooking up all the equipment) and its industrious collections development



librarian, Peggy Pavelski, to arrange and coordinate the tapes for the daily schedules. Dr. Memory needed at least two people inside at all times to keep everything running smoothly. In addition to Peggy, Craig, and me, Carol Nyhoff-Jaeger, Linda Maslow, Jack Buffallo, Steve Newberger, Eron Brennan, Alan Babbitt, Roberto Esteves, Lee Olivier Lourea, Alan Bloom, Darryl Sapien and Michael Krupnick all helped with the construction and/or tape playback.

Live performances were another feature of the Mobius Video Pavilion. Video seems to attract more video, so we had volunteers who wanted to bring equipment and set up various environments which would allow the audience to experience live video as well as see tapes. Music Music Corp., Manfred Wolfram from S.F. State University, and Gerry Jarocki and Mike Asciuto from the College of Marin all gave additional shows on Saturday. People saw themselves on monitors, played with feedback and had an opportunity to peek through a video camera.

All in all, the Mobius Video Pavilion at the S.F. Art Festival was a smashing success (but after all, I am not exactly an unbiased observer). The public needs more opportunity to experience video and video art and the Pavilion offered another such opportunity. Thanks for all the help and support, you video people! ■■■

videotape interviews

Half-inch video was invented as a training device, not a television programming medium, and in a stroke of genius, in May we decided to use our equipment for this purpose.

Last January, the Comprehensive Employment Training Act (CETA) hired 31 out-of-work librarians for temporary jobs in San Francisco Public Library. In May, the Civil Service Commission announced an exam for Librarian I, the first in two years. Over three hundred applications were filed for the exam, which was to consist of an oral interview by three librarians and one Civil Service official. Although the 31 CETA librarians had been working in the system for over six months, they were to be given no seniority credit. The CVRP and SFPL's Personnel Office, in cooperation with the San Francisco Civil Service Commission, devised a training experiment to aid these and other temporary librarians in preparing for the exam.

We set up a "mock interview" situation, in which SFPL staff supervisors who had participated in previous civil service tests acted as the interviewers. Each interviewee was recorded on videotape (1/2" color), and immediately after the interview, was given the videotape to carry to another room where playback equipment was set-up. In this second room, the interviewee watched the playback with two "evaluators," one from the Library's Personnel Department and the other from the Civil Service staff. After viewing the tape, the candidate was asked to evaluate his/her own performance and was given hints for improvement on the real test.

We waited until the actual exam was given and the results released before asking our interview participants to evaluate the mock situation. Eleven of the twenty-two participants responded to our evaluation form, and seventy-eight percent of those responding felt the mock interview had been effective in preparing for the real one.

Unanimously, every participant thought the immediate playback was helpful to their personal development. Consistently, the participants noted an increase in self-confidence and a better 'view' of self: "The interview forced me to see myself as others see me, and I could no longer feel safe in the image I felt I had projected." "There was no time laspe to temper reaction---to feel distant from that 'image' on the screen. In this case, I was both viewer and object." "It was helpful to see how much more 'together' I looked and sounded than I actually was." "I saw facial expressions on myself I didn't like (very revealing!)." "Never having seen myself before, the impact was impressive." The only criticism of the playback operation was the interest of two participants in seeing the playback more than once.

Analysis during playback of the individual interviews was most effectively accomplished through self-criticism. Although some wanted more criticism, no one felt the evaluators were too severe. Most interesting was the evaluation role of the camera: "Although difficult to watch, I appreciated the camera's dwelling on the little signs which gave away my nervousness---flinging my arms about, twisting my fingers, etc."

The twenty-two librarians who participated in the mock interview scored high in relationship to the overall scores of the two hundred and ten individuals who passed the actual exam: three scored in the top ten positions on the final exam, and fifteen were in the top half of the list. Only one scored in the lower quarter. Even those who did not score in the top half agreed the mock situation was beneficial to their actual interview performance. A dramatic comment we received: "This one session was worth more than decades of self analysis. Thank you!!" -re- ■■■

video at CLA

For those of you who will be attending the California Library Association Convention, from Sunday, November 30th through Thursday, December 4th, in San Francisco, here is a preliminary list of the video events co-sponsored by the Video/Cable Chapter and the Audio/Visual Committee of CLA.

The CVRP has been working closely with Linda Strauss of Huntington Beach Public Library to try to devise helpful, fast-paced programs on the use of video as a library medium. The emphasis will be on 3/4" equipment and the various experiences of libraries throughout the state.

Library-produced videotapes will be shown at the General Electronics booth in the Exhibits area during the conference. (Check your program.) Be sure and stop by and see them.

TUESDAY, DECEMBER 2
San Francisco Hilton
Continental Parlors 7 + 8

10am-12:30pm - Session I, "Video Operation," will survey video playback systems. To begin, a slide show will illustrate distribution systems used in various college, public and school libraries around the state. A panel of video specialists will then do a "technical rap-up" of playback equipment and discuss individual biases and experiences. Later, another panel will discuss the purchase, storage and maintenance of videotapes.

3-4:30pm - Session II, "Administrative Concerns," will focus on costs, services and problems of video. In addition to a presentation about closed-circuit, master antennae and cable distribution systems, there will also be one on the various possibilities for inter-library cooperation. Especially useful should be the problem panel, where representatives from the various video operations throughout the state will discuss problems they've encountered, solutions they've found and alterations they've made. A personalized question-and-answer session plus individual consultations will end the workshop.

WEDNESDAY, DECEMBER 3
San Francisco Hilton
Continental Parlor I

8:30-10:00am - Video/Cable Chapter Business Meeting. The future of the chapter will be the subject of discussion. -re- ■ ■ ■

Jim Kirks of North State Cooperative Library System wants to locate library-produced tv spot announcements that might be adaptable for his use.

In response to his request for a tv spot resource, the CVRP would like to develop a directory and core collection of sample tv scripts.

If your library, or any you know, has any public relations or publicity spots for tv, please let us know and send the script or copy of the announcement (3/4" or 1/2"). We'll gladly pay any reasonable costs involved. ■ ■ ■

The FCC will answer citizen questions (screened by agency staff) in a broadcast over KTVU-TV, Oakland, from 8-10pm on November 20th. Send your questions to: FCC, Attention Regional Meeting, District #2, Regional Office, 323-A Custom House, 555 Battery St., San Francisco CA 94111. Or try and call (415) 834-2000 during the broadcast.

Devising a Producer's Contract...

by ROBERTO/CRAIG/PEGGY

The never-ending controversy between copyright protection of a video producer's rights and the CVRP mandate to build a collection that could eventually be used for inter-library exchange, caused us some concern at the beginning of the Project. We decided to devise a contract that would specify our intended use of purchased tapes, in order to protect ourselves legally and ethically when dealing with independent and commercial video producers.

Commercial outfits are quick to accept or reject our contract and will frequently ask that their own contract be used instead. As long as all rights are specified and costs accounted, this is usually an acceptable alternative. Independent producers, lacking business experience for the most part, are skeptical of the contract. We spend much time going over its provisions and explaining the protections for the producer. Commonly, producers will not agree to provide cablecasting rights. We determined to deal with this problem by making cablecasting an option (see Addendum I). More often, producers are wary of our demand for re-duplication rights (i.e. the right to make a copy of a tape) which allows the CVRP collection to be available to other libraries. At one time, since we were established with the expressed purpose of developing an inter-library exchange network, we were adamant about purchasing only tapes with re-duplication rights. We are reconsidering this provision, since many tapes being purchased would not maintain technical quality if dubbed down another generation. We suggest that any library buying tapes consider having its own agreement drafted specifying the rights (especially duplication and cablecasting, where applicable) of the tape's usage. We don't know of another library which has devised a similar contract. Please let us know if you have one, or have any comments or questions concerning ours.

AGREEMENT ON THE PURCHASE AND USE OF VIDEOTAPES

I. PURCHASE AGREEMENT

The California Video Resource Project (hereinafter referred to as "the Project") and _____ (hereinafter referred to as "the Producer") hereby agree to the following terms regarding the Project's purchase of videotape programming from the Producer:

(A) The identifying title of the program purchased from the Producer by the Project is _____.

(B) The Producer warrants that all rights necessary to enter into this agreement, including all music, literary, and performance rights, are owned by the Producer, and that nothing contained in the program will violate or infringe upon the rights of a third party.

(C) Upon receipt of a copy of the program, the Project will include the program in its Video Exchange Collection, and publicize such inclusion in the Project's newsletter.

(D) The Project will have the right to make duplicate copies of the program for use in its Inter-Library Loan service.

(E) The Producer shall include all production credit information in the program copy.

(F) The Project will not alter the form or content of the program, except to add such video and audio necessary to identify the program copy as part of the Project's video collection.

(G) The Project stipulates that it will retain ownership of any duplicate copies made. The Project further stipulates that Libraries receiving copies of the program from the Project as part of the Inter-Library Loan service are strictly enjoined from copying the program, in part or whole, under any and all circumstances. Such libraries as desire their own copies of the program will be put in touch with the Producer by the Project; the Library and the Producer will then negotiate a separate agreement not involving the Project.

(H) The Project may use the program for closed-circuit viewings as desired and without restriction.

(I) The Project may not broadcast or cablecast the program without the express written consent of the Producer, which will be attached to this agreement as Addendum I. An additional fee will be paid to the Producer for cablecasting or broadcasting rights, such fee to be specified in the attached Addendum.

(K) The Producer agrees to supply the Project with a program copy of the highest possible quality, preferably in 3/4" EIAJ standard format: CVRP Format _____. Generation: _____.

(L) The Project will retain possession of the copy supplied by the Producer. Should the Project require a replacement copy at a later date (due to accidental damage to or decay of the copy specified by this Agreement) the Producer agrees to supply a new copy for the price then applicable of tape stock and transfer costs ONLY.

(M) The Producer specifies that the copy will be supplied on new, best-quality videotape stock. The tape stock used shall not have been used for any purpose other than testing its quality prior to the tape transfer done for the Project. It is understood that the Project shall own the tape stock of all copies sent to the Project.

(N) Payment will be made to the Producer within a reasonable amount of time through normal San Francisco City and County channels and procedures.

(O) The Project agrees to pay the Producer the sum of $ _____ for such rights and materials stipulated in paragraphs (C) through (M) above as well as cablecasting rights specified in Addendum I, where applicable.

(P) The Producer agrees that payment of the sum mentioned in paragraph (O) above shall fulfill all payment obligations of the Project under terms of this agreement, and that no other payment shall be made or demanded except as mentioned in paragraph (I) above.

ADDENDUM I

CABLECASTING RIGHTS

The Project and Producer agree to the following terms regarding the rights to cablecast the videotape program entitled _____.

(I) The Project stipulates that all cablecasting of the specified program will be solely for non-profit, educational use over non-commercial cable channels.

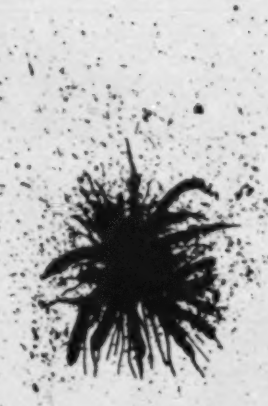
(II) No revenues or payments of any kind shall accrue to the Project as a result of its cablecasting the specified program or portions of such program.

(III) Full production credit will be attributed to the Producer in all publicity releases normally containing such credits.

(IV) In recompense for the above specified use of the Program for cablecasting, the Project agrees to pay the Producer a bonus of $15.00.

(V) Payment of this sum will entitle the Project to cablecast the program an unlimited number of times as specified in paragraph (I) and (II) above, and this payment constitutes the Project's total payment obligation for such cablecasting rights.

(VI) Libraries participating with the Project in the Inter-Library Loan service (as mentioned in paragraphs (D) and (G) of the main Agreement) are strictly enjoined from broadcasting or cablecasting the program without the express written consent of the Producer. The Producer is entitled to an additional royalty for such rights, to be negotiated with and paid for directly by the participating Library.



TROUBLE SHOOTING

by Roberto

Allow me to introduce a new feature of the Patch Panel: a bi-monthly review of the administrative problems of running a video project. For the first column, I'll deal with the problems we've encountered in putting on branch video programs.

Schlepping

In order to have a branch video program, you need video equipment---which means carrying equipment across the city. A handle on a 19" monitor does not necessarily denote portability. In fact, our greatest problem in having branch programs has been getting the equipment there and back again. In our particular situation, the delivery people fear the video equipment as though it were infested with a highly contagious disease. The book truck always breaks down the day before a program, the library's station wagon seems to be used twenty-four hours a day by the administration, and the delivery truck was "totalled" in one of its recent runs. If we only had originally planned to have a small van to deliver equipment: to branches, for shooting in the field, transporting to workshops, etc., etc., life would be so much simpler. A driver/schlepper/production assistant wouldn't hurt either. Invariably, Craig and I do the job at the last minute in his delapidated convertible.

Rip-off

Delivering equipment results in a parallel problem---getting it returned. Once the program is over, the people responsible for delivery of the equipment may not consider its return to be high priority. Push for it. After our last program at the Anza Branch (see CVRP Programs, this issue), the equipment remained at the branch for two days. On the morning of the second day, one of the two monitors was gone. Over and over, I hear stories of the high rip-off rate of TV monitors---they're true! That's why, at the start of the Project, I asked for an all-risk, floater insurance policy to cover all CVRP equipment, regardless of where it is being used. I know most libraries are "self-insured" and must request replacement through regular budget procedures. This system wouldn't work in San Francisco, so take my advice: use care and caution and plan your security wherever you may be, but cover your ass-ets with insurance, if possible

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BOOK REVIEWING FOR TV, a workshop given once earlier this year, will be repeated by request on November 21st, from 9am to 12noon, at the San Jose Public Library, 180 W. San Carlos St., San Jose CA 95113. Included will be basic training on how to do a book review by Michael Ferrero and Virginia Carpio, background on cable television, and an opportunity, on a volunteer basis, to do an on-camera book review. Virginia asks that you come prepared to talk about, if not actually do, a review of a book of your choice. For more information call (408) 287-2788, x5291.

MAJOR MACULA IS ON VACATION FOR THIS ISSUE, DUE TO ATROPHY.

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CVRP PROGRAMS

Branches

Chinatown

The CVRP's first branch programming was done at the Chinatown Branch from August 11-13, 1975. A total of 98 people attended three showings of videotapes lent by the Media Committee of the Chinese for Affirmative Action, a local San Francisco community-based group.

On August 11th, a videotape on Chiang Ching, a performer and teacher of Chinese classical dance was shown. The following night the first two programs in the GAM SAAN HAAK series on early Chinese immigration to America were presented. A display of books in Chinese and in English complemented the tape. Frank Chin's play, FRED ENG'S CHINATOWN TOUR, was featured on the last night.

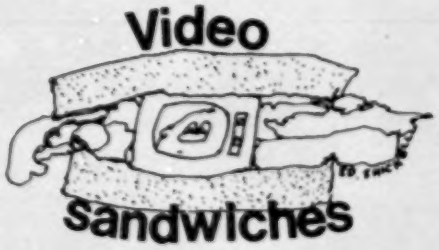
The introductions to each program were given in English and then translated into Cantonese. About two-thirds of the audience at each program was from the Chinatown neighborhood and the rest from various parts of the City. People attending asked if this programming could be done on a monthly basis. (Unfortunately, no.)

Branch head, Stella Chan, and I both felt that this programming was very worthwhile, but branch programming in general isn't practical from equipment transporting and security angles. (Ed. Note: See also TROUBLE SHOOTING column in this issue.)

Anza

On Tuesday, September 2nd, at 7pm, we did another branch program at the Anza Branch near Golden Gate Park, called "Prisons and Its Alternatives," featuring a videotape from the CVRP collection, DOING TIME (Reviewed in PP #5). The tape was followed by a talk by Ron Silliman of the Committee for Prisoner Humanity and Justice, in San Rafael. Thirty-five people attended. Audience response was good. -peggy pavelski-

Video Sandwiches



AUGUST 4 & 18

At noon in the Lurie Room of the Main Building of the San Francisco Public Library, GERALD FORD'S AMERICA, Parts I-II and III-IV (reviewed in PP #4) were shown. Attendance was approximately 50 people at each. Audience reaction was enthusiastic---they wanted to know if the series would be shown again soon. (Ed. Note: It will not be. We want the public to see as many of our tapes as possible, so we will not be repeating specific tapes.)

SEPTEMBER

Video Sandwiches in September were co-sponsored by the American Issues Forum of San Francisco and are covered in the article on the Forum by Richard Reineccius in this issue. -peggy pavelski-

AMERICAN ISSUES FORUM of san francisco

Given the task of presenting a nine month-long series of programs to stimulate both thought and dialogue on basic issues facing Americans, the San Francisco Public Library, in a cooperative project with several private or institutional libraries, is finding videotape programs a major resource.

Where time permits, major public figures or community persons are being asked to speak and lead discussions of topics raised by the video programs. If a tape considered important by the librarians is too long to permit a sufficient discussion and commentary period, we invite members of the audience to return to a later program in the series, when more time can be given to questions and expression of opinions. So far, a good percentage of the audience has been coming back.

In September, we had four videotape programs scheduled out of a monthly total of eleven. From the California Video Resource Project collection, the Emmy Award-winner, "47¢," (reviewed in this issue) concerning Northeastern California's Pit River Indians' contested settlement for lands taken by the U.S. Government, and the PBS program on Black culture, DIMENSIONS OF BLACK, (reviewed in PP #5) have been shown.

With "47¢," Native American college lecturer/instructor Steve McLemmore spoke about several field trips he had conducted to the Pit River area. McLemmore, a Pima and Cherokee descendant, was able to provide accurate answers to many questions from the audience on the current status of the Pit River case, as well as give more information on the history and status of other California tribes, plus give an overview of the history of Indian treaties and U.S. laws on Indians' status as citizens.

DIMENSIONS OF BLACK, an hour-long tape primarily concerned with Black American artistic expression and its relation to Africa, was accompanied by commentary and a question-answer period with Marc Primus of the African American Historical and Cultural Society. Primus' own view of the American Bicentennial is that White America is committing an outrage in asking the country's Third World people to join in celebrating America's birthday.

Similar feelings were expressed by Him Mark Lai, an expert on the history of Chinese Americans, who spoke after the KQED videotape, HOW WE GOT HERE, to a full house in the Anza Branch Library. (See CVRP programs in this issue.)

In all cases, the videotape programs have provided authoritative, factual information on which discussions could be based. In the future, the American Issues Forum will make use of videotape programs every month of the project, which runs through May 1976. Some live programs may be recorded for later use, or special programs may be created on videotape for public showing.

Richard Reineccius
Coordinator, American Issues Forum
Project of Public & Special Libraries
of San Francisco

FUNCTIONS OF A PRODUCER

Planning & Supervising A Production

by CRAIG SCHILLER

Although job titles and responsibilities vary from situation to situation, the producer is normally where the buck stops, the person who is in charge of everything. The specifics of this "everything" will mean one thing to the librarian making a tape about public desk etiquette, for example, and something quite different to the producer of the weekly Cher show, but the basic concept is the same; the difference is that the producer of the Cher show has a vastly more complicated production to complete in much less time (usually), and has many more people to help in that process.

What follows is an abbreviated outline of my concept of the duties of a producer. To repeat, not all of the considerations noted in this outline will be pertinent to every production, but they may be. I developed this outline to help the volunteer producers who work with the CVRP. Copies of it were distributed at the "Planning a Production" workshop given at the July ALA convention, and since I've gotten a number of requests for copies, I thought it would be a good idea to include it in the Patch Panel. Please keep in mind that it is to serve as a guide---your particular situation may require that you think about additional things (if, for example, you are involved in a lot of cablecasting), or allow you to pass over many of the items mentioned.

Set up production planning crew
- Associate producer(s)
- Director
- Researchers
- Assistants (if any)

Determine scope and focus of project
- Content
- Length of finished product
- Presumed audience
- Method of display/distribution

Establish overall schedule
- Pre-production (research, writing, surveys, etc.)
- Production (include alternate dates for shooting if possible)
- Screening and logging
- Rough edit
- Final edit
- Duplication
- Distribution/display/cablecasting or broadcasting

Pre-production considerations

- Format (edited, edited in-camera, immediate playback?)
- If edited: graphics, additional narration and/or music?
- Who is to receive credits?
- Project too ambitious?
- Cost (hidden costs: travel, parking, phone, mailing, meals, etc.)
- Overall crew: quantity and quality

Survey the site of the production

- Accompany director and any other tech and production crew members who should see site(s)
- Where to set up? (angles; distance involved---length of cables, reach of available lenses; gear set up out of traffic; path available for production crew; assumed size of crowd during production; placement of power outlets)
- What house facilities are available? (lights, sound, dressing rooms; tech areas; storage of gear overnight; security)
- Lighting and sound requirements (color of shooting area; "hot" areas for video; glare; sunlight patterns---time of day; ambient sound)
- Power adequate? (location of fuses/circuit breakers)
- Storage (overnight or just during shoot --- accessible in case of emergencies)
- Access from street (steps, elevators, etc.---doors large enough; windows or ducts for stringing cables)
- Height, size, appearance of furniture and other items to be used on camera
- Experience of subjects to be taped
- Importance of crew being "invisible"
- More than one area to be used? (time schedule; ease of passage from one area to another; central point for operations)
- Time necessary to set up and break down (overestimate)

DETERMINE RESPONSIBILITY OF CO-WORKERS AND ASSIGN SPECIFIC TASKS. DELEGATE RESPONSIBILITY WHENEVER POSSIBLE. Choose tech heads who know what they're doing and let them deal with crew members under them.

Between survey and first shooting

- Go over research materials, script if any
- Make final determination of crew requirements; crew positions may include, aside from the Producer, Director, and any assistant producers and/or directors:
  - technical director/switcher
  - camera operators
  - vtr operator
  - audio mixer
  - microphone handler(s)
  - cable puller(s)
  - utility/relief personnel
  - driver(s)/security
- Keep crew as small as possible without overextending responsibilities
- (NOTE: Producer should never assign self to any other function---except for directing --- producer must be free to "float" and trouble-shoot during production)

Review production time schedule --- overestimate again
Discuss with appropriate crew members what equipment is required (b&w vs. color; portable vs. studio; hand-held vs. tripod; multiple- or single-camera; type of mics; LIGHTING, where necessary; review anticipated power requirements, including availability of charged batteries, etc.)
Determine raw stock requirements
Reserve all equipment, including tape stock
Confirm crew and calls (starting times for crew)

Shooting(s)

Overall supervision;
Liason with performers/participants;
You are THE responsible representative of your organization

Post-shoot

Responsibile for return of all equipment
Report any malfunction or breakage immediately
Schedule screening and logging sessions

Screening

Screen footage for usable material
Log carefully and in detail
Work with at least one of the editors during these sessions
Determine graphics needs and assign
Schedule rough edit and final edit

Editing

Supervise and/or work with editor(s)
Determine w/editor(s) additional requirements (sound track, effects, music, graphics, time-base correction, closed-circuit tests, etc.)
Make sure careful log of the edit is kept
After edit, arrange limited screening for feedback
Release for degaussing (erasing) all tapes no longer required
Determine duping requirements
Determine specific playback/display/cablecasting arrangements

Duplication

Determine number of copies required in each format
Reserve duplicating time
Reserve stock
After copies made, make sure all copies and master are entered into tape inventory

Before Playback/Display/Cablecasting

Assign or otherwise take care of appropriate publicity to insure that program will be seen by target audience
Develop some sort of feedback mechanism to determine as well as possible information about and reaction of audience

and then take a rest.

PETERSEN'S GUIDE TO VIDEO TAPE RECORDING, by Charles Bensinger and the Editors of Photographic Magazine. Petersen Publishing Co.: Los Angeles, CA 1973. 80 pp. illus (+photos) $2.00.

This publication is in magazine format, and is one of the most valuable basic guides available to the layperson. The text is extremely clear and well written, and covers every aspect of small-format production (with two exceptions: multiple-camera operation, and the aesthetic considerations involved in making videotapes). Notable (and laudable) is the absence of any preaching about "professionalism" or the cosmic value of "alternative" video.

One of the few books around on the subject of video which does not read as though Sony were the only company making video equipment, this paperback is also full of invaluable photos and easy-to-understand diagrams showing different views of pieces of equipment, cables and connectors, parts, various types of hook-ups, and maintenance techniques.

Even if you're not a video novice, this one should be on your must list. (No index.) -cs-

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TELEPRODUCTION SHORTCUTS, a manual for low-budget television production in a small studio, by Bob Westmoreland. University of Oklahoma Press: Norman, OK 1974, 265 pp. $10.95

This book is useful primarily for those of you who are already involved with, or considering getting involved with, small studio television production, such as small head-end cable TV operations. Included are basic definitions as well as elementary theory and practice of operation of various pieces of equipment. Much of the book is devoted to time-and money-saving procedures and devices.

It is, I repeat, a book concerning small-studio operation, and is of little value for any operation which is going the portable/location route. In addition, much of the tone of the book is what I consider to be old-school-educational training; that is, the book tries to tell you what to do until you can get your hands on "real" television facilities (i.e. a large, modern, full-staffed studio). There is much use of the word "professional" ("for programs with a professional look...") and a corresponding low-consciousness (or more likely, unconscious) use of terms like "cameraman" for camera operator. The author also believes a "live, on-tape" production procedure will yield more "professional-looking" programs than "resorting" to editing, and that handheld camerawork should be avoided if at all possible.

To each his or her own. Nevertheless, there are some good solid production hints in the book, many of which can be adopted to a freer, portable-production style. The book is illustrated (with photos and drawings), and contains very useful indices and appendices (which include a glossary, color/gray-scale chart, and a simplified production manual). -cs-

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MAGE ENHANCER

What he's called depends on who you're talking to: Craig calls him our Administrative Assistant; in the Patch Panel masthead he's listed as the Assistant Editor; Roberto usually thinks of him as his Secretary; to Personnel he's our 1424 Clerk Typist (soon to be upgraded to 1426); Bonnie, in a comment typical of our office humor, calls him "our Swede." In short, to all of us he's our indispensable Office Manager and Man-About-Town, Stu Holland.

A seasoned traveller (at the time of this writing he is in England on vacation), Stu brought a wide variety of skills to the Project. His multi-faceted work experience includes a stint at San Francisco's City Hall in the Personnel Department where he learned the skills necessary to unravel bureaucratic knots that made him so invaluable in the early days of our Project.

The next inkling we had of his exceptional abilities was when we were unable to get any additional clerical help and Stu found himself in an impossible situation, doing the work of at least two people. His solution was to investigate IBM's new Memory Typewriter, and to arrange for a demonstration. It was obvious that it would help our problem immeasurably, so we made arrangements to lease one on a month-to-month basis, and all the copy for the Patch Panel is done on our new machine/toy. (We all had great fun "programming" it the first two weeks.) Now, we wouldn't know what to do without it, and Stu assures us that he will never go back to an ordinary typewriter---he'll quit first!

Occasionally we also get treated to some of his out-of-the-office talents, since he delights in singing snatches of show tunes he's learning for a stage production number he's involved in, whether or not we want to hear them. Ditto, although less frequently, for dancing demonstrations. He learned to tend bar in the Carribean back in '65 and demonstrated this skill admirably during the recent SFPL bash for the American Library Association Conference last June.

As far as video and Stu Holland go, he said, "Now that I know what it is, I like the production end of it," and in fact it was he who made the arrangements for the CVRP to videotape this year's annual Gays vs. the San Francisco Police baseball game. He says he would "kind of" like to do more, especially camera work and lighting, and as you might expect from a "theater type" would especially like to direct (which should come as somewhat of a surprise to our Production Specialist/ Director, Craig). He would also like to see the CVRP get more public exposure, and would like us to do more workshops around the state (so would we, except for the budget problem). He can foresee the scope of the Patch Panel being broadened to include libraries other than public, such as schools and colleges, for example. Obviously he's, depending on your point of view, either a pipe dreamer or a visionary, but that seems to be a necessary quality around here in our experimental Project, and, needless to say, he fits right in. In fact, without him, we wouldn't be. -lol-

VIDEOTAPE REVIEWS

43. ART WORKS*
PRODUCER/DISTRIBUTOR: Optic Nerve, 141 10th Street, San Francisco CA 94103 (415-861-4385)
30mins COLOR/B&W ORIG: 1/2" 1975 TECHNICAL QUALITY: 9
SUGGESTED PRICE: $32.10 CVRP FORMAT: 3/4"
AUTHORIZED USES: Cable rights can be negotiated with producer; inter-library loan
INTEREST LEVEL: Adult
SUBJECT AREA: Art and Artists; San Francisco
PURPOSE: To document the public employment of artists in San Francisco, who were hired through the Comprehensive Employment Training Act (CETA).
SUGGESTED LIBRARY PROGRAMMING: Discussion programs with community leaders and general public.

REVIEW: This tape on CETA artists and musicians and their work in the community was produced by Optic Nerve with a grant from the National Endowment for the Arts, for the purpose of stimulating other federal programs of this nature throughout the country. Included are scenes of artists at work in a hospital, city school, childcare center and a housing project. Musicians in a Chinatown senior health center and a sculptor in a museum art school are shown as well. An ideal discussion tape for getting both the bureaucracy and the public interested in a very worthwhile program. -pp-

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Title (*denotes in CVRP collection)
Producer and address
Time (in mins) Color B/W Original Format Technical Quality: 1(low)-10(high)
Suggested Price CVRP Format
Further details are presented in CVRP Patch Panel #1, p. 18.

Videotape reviews are indexed in International Index to Multi-Media Information, published by Audio-Visual Associates, 180 E. California Blvd., Pasadena CA 91105

44. BEACH WALK*
PRODUCER/DISTRIBUTOR: Peter D'Agostino, 972 Kansas Street, San Francisco, CA 94107 (415-648-6746)
15mins B&W ORIG: 1/2" 1974 TECHNICAL QUALITY: 6
SUGGESTED PRICE: $40.00 CVRP FORMAT: 1/2"
AUTHORIZED USES: Cablecasting; Interlibrary Loan
INTEREST LEVEL: Adult
SUBJECT AREA: Video Art
PURPOSE: To show time/space relationships
SUGGESTED LIBRARY PROGRAMMING: As part of a program on video art.
REVIEW: In order to show the special time/space relationship of the artist to his environment and of the environment to itself, the use of repetition is important in this piece. Focusing on the highway, then the steps to the beach, and finally the beach itself, the artist creates a deceptively simple, yet effective piece. Sounds of traffic and of the ocean provide the audio. -pp-

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45. CALIFORNIA DIOCESE*
PRODUCER: Thom Tyson
DISTRIBUTOR: Archdiocesan Communications Center, 50 Oak Street, San Francisco, CA 94102 (415-864-3232)
29mins COLOR/BW ORIG: 1/2" 1975 TECHNICAL QUALITY: 9
SUGGESTED PRICE: $140.00 CVRP FORMAT: 3/4"
AUTHORIZED USES: Cablecasting; Interlibrary Loan
INTEREST LEVEL: Adult
SUBJECT AREAS: California---Episcopal Diocese; Religion
PURPOSE: To show different people and programs in the Episcopal Diocese of California.
SUGGESTED LIBRARY PROGRAMMING: Programs on California showing different religions.
REVIEW: Scenes of ceremonies in Grace Cathedral are intercut with interviews with the Bishop of the Episcopal Diocese of California and other prominent church people, and shots of laypeople taking part in church programs. Shot on location all over northern California, this tape alternates between color and b/w. The tape is of high technical quality and well edited. It should prove very useful with other videotapes on various religions in California. -pp-

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46. CHILDREN'S TAPES*
PRODUCER/DISTRIBUTOR: Terry Fox, 16 Rose Street, San Francisco, CA 94102 (415-621-3479)
30mins B&W ORIG: 1/2" 1974 TECHNICAL QUALITY: 8
SUGGESTED PRICE: $95.00 CVRP FORMAT: 1/2"
AUTHORIZED USES: Cablecasting; Interlibrary Loan
INTEREST LEVEL: Adult; Children; Young Adult
SUBJECT AREA: Video Art
PURPOSE: To show certain elements and objects in new situations and transformations.
SUGGESTED LIBRARY PROGRAMMING: Programs on Video Art. General audience programs.
REVIEW: Among the seemingly simple objects and elements used in this tape are candles, spoons, forks, fire and water. Their interaction and transformation in different situations are examined in this unique video work. Terry Fox has had his works shown in Italy and France as well as in several American cities. He has the ability to make his viewers empathize with the objects viewed and this results in a special kind of communication. There is no audio on this tape. -pp-

47. 482 YEARS OF INFAMY*
PRODUCER: Thom Tyson
DISTRIBUTOR: Insight Exchange, Inc., P.O. Box 42584, San Francisco, CA 94101 (415-621-2713)
30mins B&W ORIG: 1/2" 1973 TECHNICAL QUALITY: 7
SUGGESTED PRICE: $95:00 CVRP FORMAT: 3/4"
AUTHORIZED USES: Cablecasting; No duplication rights
INTEREST LEVEL: Adult
SUBJECT AREA: Indians of North America
PURPOSE: To explain the reasons behind the present Indian protests.
SUGGESTED LIBRARY PROGRAMMING: With other Indian tapes and a guest speaker.

REVIEW: The national director of the American Indian Movement (AIM), Vernon Bellecourt, is a forceful and eloquent spokesperson as he describes the background of the Indian protests, and the dedication of AIM to Indian unity and the promotion of positive change. An ideal discussion tape which could be used with 47¢, also reviewed in this issue. -pp-

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48. SUGAR'N SPIKES*
PRODUCER: Carol Cole
DISTRIBUTOR: Insight Exchange, Inc., P.O. Box 42584, San Francisco, CA 94101 (415-621-2713)
30mins COLOR/BW ORIG: 1/2" 1975 TECHNICAL QUALITY: 8
SUGGESTED PRICE: $100.00 CVRP FORMAT: 3/4"
AUTHORIZED USES: Interlibrary Loan; No duplication rights
INTEREST LEVEL: Adult
SUBJECT AREAS: Feminism; Sports---Women
PURPOSE: To show some prevalent attitudes toward women in sports.
SUGGESTED LIBRARY PROGRAMMING: Women's programs. Sports programs with speakers.

REVIEW: Carol Cole and associates at Syracuse University have made a fine documentary dealing with images of women in sports, and attitudes toward women athletes. Also covered are sports programs for children and high school students, and the unequal amounts of money spent on boys' and girls' programs is pointed out. This tape would be very useful in a discussion-type situation. -pp-

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49. THE GOOD TIMES ARE KILLING ME*
PRODUCER/DISTRIBUTOR: TVTV, Inc., P.O. Box 48-455, Los Angeles, CA 90048 (213-657-8722)
60mins COLOR ORIG: 1/2" 1975 TECHNICAL QUALITY: 9
SUGGESTED PRICE: $275.00 CVRP FORMAT: 3/4"
AUTHORIZED USES: Interlibrary Loan
INTEREST LEVEL: Adult
SUBJECT AREA: Cajuns
PURPOSE: To document one of America's vanishing lifestyles.
SUGGESTED LIBRARY PROGRAMMING: General information programs. Entertainment.

REVIEW: TVTV, the video collective that investigates topics with a behind-the-scenes perspective, focuses this time on the Cajun people of Louisiana. By recording the lifestyles and personal views (including town gossip) of several of the respected Cajun citizens, TVTV has produced a sensitive portrait of a uniquely American culture. Although slow-paced for the most part, this documentary becomes poignant as we learn the typical rejection by the young of the old Cajun standards and customs as symbolized by the personal story of a leading Cajun musician and his imprisoned son. Spotlighted are the music of the Cajuns and their celebration of Mardi Gras. An interesting and personalized view of one of America's dying cultures. -re-

50. CATV-WHAT'S IT ALL ABOUT IN SAN FRANCISCO*
PRODUCER/DISTRIBUTOR: California Video Resource Project, San Francisco Public Library, Civic Center, San Francisco, CA 94102 (415-558-5034)
62mins COLOR ORIG: 3/4" 1975 TECHNICAL QUALITY: 8
SUGGESTED PRICE: $130.00 ($100.00 to CA libraries) CVRP FORMAT: 3/4"
AUTHORIZED USES: Cablecasting/Interlibrary loan/Re-duplication
INTEREST LEVEL: Adult
SUBJECT AREA: Cable Television
PURPOSE: The present and future prospects of cable television in San Francisco.
SUGGESTED LIBRARY PROGRAMMING: Staff development for librarians and library school students; or for general audiences interested in cable television.
REVIEW: Bonnie Engel, Coordinator of the San Francisco Board of Supervisors' Cable Television Task Force, serves as moderator on this informative tape which includes many clips from locally-produced tapes chosen as examples of what the public could expect to see on municipal, educational, and public access cable channels in the future. Included are interviews with Task Force sub-committee chairpeople, who each present the objectives, problems and goals in their respective area of concern. Roberto Esteves, Chair of the Task Force, narrates a slide show on the development of cable television and Bonnie Engel demonstrates the use of the portapak. The pre-taped segments are somewhat fuzzy and it is often difficult to hear what is being said on these portions of the tape, but the studio-produced segments and the slide show more than compensate for these drawbacks. -anne kincaid-

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51. 47¢*
PRODUCER: Lee Callister
DISTRIBUTOR: Insight Exchange, Inc., P.O. Box 42584, San Francisco, CA 94101 (415-621-2713)
30mins B&W ORIG: 1/2" 1973 TECHNICAL QUALITY: 8
SUGGESTED PRICE: $95.00 CVRP FORMAT: 3/4"
AUTHORIZED USES: Cablecasting; Interlibrary Loan; No duplication rights
INTEREST LEVEL: Adult
SUBJECT AREAS: California---indians, Pit River; Indians of North America
PURPOSE: To document the Pit River Indians' struggle with the Federal government over land rights and payments.
SUGGESTED LIBRARY PROGRAMMING: Program on American Indians with speaker. Program on minority problems and issues.
REVIEW: Winner of an Emmy award, this tape documents the Pit River Indians' rejection of a 47¢ per acre government offer for land illegally taken from the tribe. Spokespersons for the Bureau of Indian Affairs, the lawyer who represented the Indians, and many of the Indians themselves are shown, each presenting his/her own view of, and reactions to, the struggle. The tribe continues to demand the return of their lands. This tape was very successfully used in an American Issues Forum presentation, complemented by an Indian speaker. The tape lends itself exceptionally well to discussion and spurs audience reaction. -pp-

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52. REDEVELOPMENT*
PRODUCER/DISTRIBUTOR: Resolution, P.O. Box 971, San Francisco, CA 94101 (415-621-6196)
60mins B&W ORIG: 1/2" 1975 TECHNICAL QUALITY: 8
SUGGESTED PRICE: $250.00 CVRP FORMAT: 3/4"
AUTHORIZED USES: Cablecasting; Interlibrary Loan

INTEREST LEVEL: Adult
SUBJECT AREAS: Housing; San Francisco; Urban Renewal
PURPOSE: To show the social and political ramifications of urban renewal.
SUGGESTED LIBRARY PROGRAMMING: Programs on community control. Programs on urban renewal and low-cost housing. Best utilized with guest speaker and audience discussion.

REVIEW: This tape is a transfer from 16mm film to videocassette, and is available on film for $450.00 (2 reels). It is a powerful documentary, showing the destruction of San Francisco's Fillmore area, a Black community, all in the name of progress. Also shown are the Mission (Spanish-speaking) area and the Bay Area Rapid Transit (BART)'s effect on life there, and the efforts of local residents to block temporarily the destruction of their homes in the Yerba Buena Convention Center site. Although areas of San Francisco are covered, it provides a good example of the strategies and tactics which can be used by any community group against the local power structure. This documentary would serve as a valuable springboard for audience discussion and participation in community problems. -pp-

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53. INSIGHT WITHOUT SIGHT*
PRODUCER/DISTRIBUTOR: Linda Maslow, 342 N. Ferndale Avenue, Mill Valley, CA 94941 (415-388-3407)
20mins B&W ORIG: 1/2" 1975 TECHNICAL QUALITY: 6
SUGGESTED PRICE: $55.00 CVRP FORMAT: 1/2"
AUTHORIZED USES: Cablecasting; Interlibrary Loan
INTEREST LEVEL: Adult
SUBJECT AREA: Handicapped---Blindness; Sports
PURPOSE: To show how a program for blind skiers originated and functions.
SUGGESTED LIBRARY PROGRAMMING: General information programs. Programs on the handicapped featuring videotapes and guest speakers. Sports programs.

REVIEW: This tape describes how a unique program for blind skiers developed in Aspen, Colorado. Interviews with ski instructors and blind skiers themselves are included, and bring a universal appeal to a tape which seems at first glance as if it would be for a specialized audience only. Sighted people are blindfolded in order to experience feelings of a blind person when being taught to ski. This tape is useful not only for those working with handicapped people, but also for the general public as it enables them to get a glimpse into a non-sighted person's world. -pp-

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